

A mon ami

LE MAJOR A. MUSCAR,
Chevalier de l'Ordre de Léopold.

GRAND
TRIO

POUR
Violon, Alto et Violoncelle

PAR
A. BESSEMS.

OP. 90.

N° 18854. Pr. M. 5. 50.

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LONDON, PARIS, BRUXELLES,
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TRIO

Pour

VOLON, ALTO ET VIOLONCELLE.

A. BESSEME.

VIOLON.

Grave.

ff

pp

p

cresc.

Allegro
vivo.

p

ff

p

ritard.

a tempo.

This page contains the musical score for the Violon part, starting from measure 11. The score is written in G major (one sharp) and 4/4 time. It consists of 11 staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). There are also articulation marks like accents and slurs. The piece concludes with a double bar line at the end of the 11th staff.

cresc. *mf* *p* *ff* *p* *ritard.* *a tempo.*

p *sf* *sf* *ff* *presto* *Fine.*

Violon score for page 12, measures 1-16. The music is in B-flat major, 4/4 time. It features a variety of textures including eighth-note patterns, triplets, and sixteenth-note runs. Dynamics range from *pp* to *ff*. Performance markings include *ritard.*, *a tempo.*, and *sf*.

Violon score for page 5, measures 17-32. The music continues in B-flat major, 4/4 time. It includes complex sixteenth-note passages, trills, and triplet figures. Dynamics include *p*, *sf*, *ff*, and *dolce*. Performance markings include *dimin.*, *tr*, and *dolce*.

VOLON

Allo vivo.

Scherzo.

Scherzo. *All. vivo.*

ff *p* *ff* *p*

p *ff*

p *f* *ff*

p *ff*

p *ff*

p *ff*

Trio. *5* *4* *1* *p*

p *f*

ff *p*

1 2 3 4 5 6 7 8

ff *ff* *D.C.*

18854.

This image shows a page of musical notation for a piano piece. The music is written in a single melodic line on a grand staff, featuring ten staves of music. The key signature is G-flat major (three flats). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The music is written in a single melodic line on a grand staff.

VIOLON.

All^o

Final.

Violon score for page 10, measures 1-12. The music is in 2/4 time, key of B-flat major. It begins with a *ff* dynamic and a *p* dynamic. The score includes various musical notations such as slurs, ties, and fingerings (1, 3, 4, 3, 3). The dynamics range from *ff* to *p*.

VIOLON.

Andante
con moto.

Violon score for page 7, measures 1-12. The music is in 3/8 time, key of B-flat major. It begins with a *p* dynamic. The score includes various musical notations such as slurs, ties, and fingerings (3). The dynamics range from *pp* to *ff*. The word *dolce* is written above the staff in measure 10.

Violon score for page 8, measures 1-16. The music is in G major, 3/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics range from *pp* to *ff*.

Tempo di
Minuetto

Violon score for page 9, measures 17-32. The music is in G major, 3/4 time. It includes a Minuetto section and a Trio section. Dynamics range from *p* to *mf*. The score ends with a D.C. (Da Capo) instruction.

ALTO.

VIOLA

ff p ff p ff

ff

p

sf sf p

ff

presto.

ff

18854.

Fine.

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TRIO

Pour

VIOLON, ALTO ET VIOLONCELLE.

A. BESSEMS.

ALTO.

Grave.

First system (left page) for Alto. It begins with a *Grave* tempo marking. The first staff has a *ff* dynamic. The second staff has a *pp* dynamic. The third staff is marked *cantando.* and starts with a *p* dynamic. The fourth staff is marked *All^o vivo.* and starts with a *p* dynamic. The fifth staff has a *ff* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *ritard.* marking. The eighth staff is marked *a tempo.*

ALTO.

Second system (right page) for Alto. It continues the piece with various dynamics including *ff*, *p*, *ff*, *ff*, *dimin.*, *ff*, *pp*, *ritard.*, *sf*, *sf*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *sf*, *sf*, *sf*, *sf*. There is a handwritten *atenção* above the 8th measure of the 10th staff. The system ends with a *sf* dynamic.

Allegro.

ALTO.

Final.

Final.

ff *p* *ff* *p*

ff *p* *ff* *p*

ff *p* *ff* *p*

sf *sf* *sf* *sf* *p*

sf *sf* *sf*

p

sf

ff

ALTO.

This image shows a page of musical notation, likely a score for a piano piece. The notation is written on ten staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The music features various musical symbols, including notes, rests, and dynamic markings such as *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The notation is complex, with many notes and rests, and includes a repeat sign in the middle of the page. The overall style is that of a classical piano score.

ALTO.

p

p

p

ff

p

p

p

p

ritard. *a tempo.*

ALTO.

ritard. *mf* *mf*

mf *p*

mf

Trio. *p*

mf

p

mf

mf

mf

mf

D.C.

ALTO.

p

mf

p

p

p

mf

p

ff

pp

ff

p

Tempo di Minuetto.

ALTO.

p

p

p

p

p

p

p

p

p

Scherzo
All^o

ALTO.

All^o vivo.

ff p ff p sf ff p ff p

Trio

1 2 5 3 4 5 6 7 8 9 10 11 1 2 3

4 5 6

1 2 3 4

1 2 5 4

D.C.

Andante
con moto.

p

3

p

ALTO.

1 2 3 4 5 6

1 2 5 4 5 6

mf p

1 2 5 4

sf

12

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TRIO

Pour

VIOLON, ALTO ET VIOLONCELLE

A. BESSEMS.

VIOLONCELLE.

Grave.

Violoncelle score for the first page. The music is in C major, 4/4 time. It begins with a *Grave* tempo marking. The first staff features a *ff* dynamic. The second staff has a *pp* dynamic. The third staff includes a *cantando* marking and a *p* dynamic. The fourth staff has a *cres:* marking and a *p* dynamic. The fifth staff has a *ff* dynamic. The sixth staff has a *ff* dynamic. The seventh staff has a *ff* dynamic. The eighth staff has a *ff* dynamic. The ninth staff has a *ff* dynamic. The tenth staff has a *ff* dynamic. The eleventh staff has a *ff* dynamic. The twelfth staff has a *ff* dynamic. The thirteenth staff has a *ff* dynamic. The fourteenth staff has a *ff* dynamic. The fifteenth staff has a *ff* dynamic. The sixteenth staff has a *ff* dynamic. The seventeenth staff has a *ff* dynamic. The eighteenth staff has a *ff* dynamic. The nineteenth staff has a *ff* dynamic. The twentieth staff has a *ff* dynamic. The twenty-first staff has a *ff* dynamic. The twenty-second staff has a *ff* dynamic. The twenty-third staff has a *ff* dynamic. The twenty-fourth staff has a *ff* dynamic. The twenty-fifth staff has a *ff* dynamic. The twenty-sixth staff has a *ff* dynamic. The twenty-seventh staff has a *ff* dynamic. The twenty-eighth staff has a *ff* dynamic. The twenty-ninth staff has a *ff* dynamic. The thirtieth staff has a *ff* dynamic. The thirty-first staff has a *ff* dynamic. The thirty-second staff has a *ff* dynamic. The thirty-third staff has a *ff* dynamic. The thirty-fourth staff has a *ff* dynamic. The thirty-fifth staff has a *ff* dynamic. The thirty-sixth staff has a *ff* dynamic. The thirty-seventh staff has a *ff* dynamic. The thirty-eighth staff has a *ff* dynamic. The thirty-ninth staff has a *ff* dynamic. The fortieth staff has a *ff* dynamic. The forty-first staff has a *ff* dynamic. The forty-second staff has a *ff* dynamic. The forty-third staff has a *ff* dynamic. The forty-fourth staff has a *ff* dynamic. The forty-fifth staff has a *ff* dynamic. The forty-sixth staff has a *ff* dynamic. The forty-seventh staff has a *ff* dynamic. The forty-eighth staff has a *ff* dynamic. The forty-ninth staff has a *ff* dynamic. The fiftieth staff has a *ff* dynamic. The fifty-first staff has a *ff* dynamic. The fifty-second staff has a *ff* dynamic. The fifty-third staff has a *ff* dynamic. The fifty-fourth staff has a *ff* dynamic. The fifty-fifth staff has a *ff* dynamic. The fifty-sixth staff has a *ff* dynamic. The fifty-seventh staff has a *ff* dynamic. The fifty-eighth staff has a *ff* dynamic. The fifty-ninth staff has a *ff* dynamic. The sixtieth staff has a *ff* dynamic. The sixty-first staff has a *ff* dynamic. The sixty-second staff has a *ff* dynamic. The sixty-third staff has a *ff* dynamic. The sixty-fourth staff has a *ff* dynamic. The sixty-fifth staff has a *ff* dynamic. The sixty-sixth staff has a *ff* dynamic. The sixty-seventh staff has a *ff* dynamic. The sixty-eighth staff has a *ff* dynamic. The sixty-ninth staff has a *ff* dynamic. The seventieth staff has a *ff* dynamic. The seventy-first staff has a *ff* dynamic. The seventy-second staff has a *ff* dynamic. The seventy-third staff has a *ff* dynamic. The seventy-fourth staff has a *ff* dynamic. The seventy-fifth staff has a *ff* dynamic. The seventy-sixth staff has a *ff* dynamic. The seventy-seventh staff has a *ff* dynamic. The seventy-eighth staff has a *ff* dynamic. The seventy-ninth staff has a *ff* dynamic. The eightieth staff has a *ff* dynamic. The eighty-first staff has a *ff* dynamic. The eighty-second staff has a *ff* dynamic. The eighty-third staff has a *ff* dynamic. The eighty-fourth staff has a *ff* dynamic. The eighty-fifth staff has a *ff* dynamic. The eighty-sixth staff has a *ff* dynamic. The eighty-seventh staff has a *ff* dynamic. The eighty-eighth staff has a *ff* dynamic. The eighty-ninth staff has a *ff* dynamic. The ninetieth staff has a *ff* dynamic. The ninety-first staff has a *ff* dynamic. The ninety-second staff has a *ff* dynamic. The ninety-third staff has a *ff* dynamic. The ninety-fourth staff has a *ff* dynamic. The ninety-fifth staff has a *ff* dynamic. The ninety-sixth staff has a *ff* dynamic. The ninety-seventh staff has a *ff* dynamic. The ninety-eighth staff has a *ff* dynamic. The ninety-ninth staff has a *ff* dynamic. The hundredth staff has a *ff* dynamic.

VIOLONCELLE.

11

Violoncelle score for the second page. The music continues from the first page. It features various dynamics including *sf*, *ff*, *p*, and *pp*. The tempo changes to *All^o vivo* at the beginning of the second system. The score includes numbered measures (1-8) and a *presto* marking. The music is in C major, 4/4 time. The first staff has a *sf* dynamic. The second staff has a *sf* dynamic. The third staff has a *sf* dynamic. The fourth staff has a *sf* dynamic. The fifth staff has a *sf* dynamic. The sixth staff has a *sf* dynamic. The seventh staff has a *sf* dynamic. The eighth staff has a *sf* dynamic. The ninth staff has a *sf* dynamic. The tenth staff has a *sf* dynamic. The eleventh staff has a *sf* dynamic. The twelfth staff has a *sf* dynamic. The thirteenth staff has a *sf* dynamic. The fourteenth staff has a *sf* dynamic. The fifteenth staff has a *sf* dynamic. The sixteenth staff has a *sf* dynamic. The seventeenth staff has a *sf* dynamic. The eighteenth staff has a *sf* dynamic. The nineteenth staff has a *sf* dynamic. The twentieth staff has a *sf* dynamic. The twenty-first staff has a *sf* dynamic. The twenty-second staff has a *sf* dynamic. The twenty-third staff has a *sf* dynamic. The twenty-fourth staff has a *sf* dynamic. The twenty-fifth staff has a *sf* dynamic. The twenty-sixth staff has a *sf* dynamic. The twenty-seventh staff has a *sf* dynamic. The twenty-eighth staff has a *sf* dynamic. The twenty-ninth staff has a *sf* dynamic. The thirtieth staff has a *sf* dynamic. The thirty-first staff has a *sf* dynamic. The thirty-second staff has a *sf* dynamic. The thirty-third staff has a *sf* dynamic. The thirty-fourth staff has a *sf* dynamic. The thirty-fifth staff has a *sf* dynamic. The thirty-sixth staff has a *sf* dynamic. The thirty-seventh staff has a *sf* dynamic. The thirty-eighth staff has a *sf* dynamic. The thirty-ninth staff has a *sf* dynamic. The fortieth staff has a *sf* dynamic. The forty-first staff has a *sf* dynamic. The forty-second staff has a *sf* dynamic. The forty-third staff has a *sf* dynamic. The forty-fourth staff has a *sf* dynamic. The forty-fifth staff has a *sf* dynamic. The forty-sixth staff has a *sf* dynamic. The forty-seventh staff has a *sf* dynamic. The forty-eighth staff has a *sf* dynamic. The forty-ninth staff has a *sf* dynamic. The fiftieth staff has a *sf* dynamic. The fifty-first staff has a *sf* dynamic. The fifty-second staff has a *sf* dynamic. The fifty-third staff has a *sf* dynamic. The fifty-fourth staff has a *sf* dynamic. The fifty-fifth staff has a *sf* dynamic. The fifty-sixth staff has a *sf* dynamic. The fifty-seventh staff has a *sf* dynamic. The fifty-eighth staff has a *sf* dynamic. The fifty-ninth staff has a *sf* dynamic. The sixtieth staff has a *sf* dynamic. The sixty-first staff has a *sf* dynamic. The sixty-second staff has a *sf* dynamic. The sixty-third staff has a *sf* dynamic. The sixty-fourth staff has a *sf* dynamic. The sixty-fifth staff has a *sf* dynamic. The sixty-sixth staff has a *sf* dynamic. The sixty-seventh staff has a *sf* dynamic. The sixty-eighth staff has a *sf* dynamic. The sixty-ninth staff has a *sf* dynamic. The seventieth staff has a *sf* dynamic. The seventy-first staff has a *sf* dynamic. The seventy-second staff has a *sf* dynamic. The seventy-third staff has a *sf* dynamic. The seventy-fourth staff has a *sf* dynamic. The seventy-fifth staff has a *sf* dynamic. The seventy-sixth staff has a *sf* dynamic. The seventy-seventh staff has a *sf* dynamic. The seventy-eighth staff has a *sf* dynamic. The seventy-ninth staff has a *sf* dynamic. The eightieth staff has a *sf* dynamic. The eighty-first staff has a *sf* dynamic. The eighty-second staff has a *sf* dynamic. The eighty-third staff has a *sf* dynamic. The eighty-fourth staff has a *sf* dynamic. The eighty-fifth staff has a *sf* dynamic. The eighty-sixth staff has a *sf* dynamic. The eighty-seventh staff has a *sf* dynamic. The eighty-eighth staff has a *sf* dynamic. The eighty-ninth staff has a *sf* dynamic. The ninetieth staff has a *sf* dynamic. The ninety-first staff has a *sf* dynamic. The ninety-second staff has a *sf* dynamic. The ninety-third staff has a *sf* dynamic. The ninety-fourth staff has a *sf* dynamic. The ninety-fifth staff has a *sf* dynamic. The ninety-sixth staff has a *sf* dynamic. The ninety-seventh staff has a *sf* dynamic. The ninety-eighth staff has a *sf* dynamic. The ninety-ninth staff has a *sf* dynamic. The hundredth staff has a *sf* dynamic.

VIOLONCELLE.

Violoncelle score for page 10, measures 1-24. The piece is in 2/4 time and B-flat major. It features a variety of textures including sixteenth-note runs, eighth-note patterns, and sustained chords. Dynamics range from *ff* to *p*. The score includes fingerings (1-5) and a *ritard.* marking at measure 19. The key signature has one flat (B-flat).

VIOLONCELLE.

Violoncelle score for page 3, measures 1-24. The piece is in 2/4 time and B-flat major. It continues the musical themes from the previous page, featuring similar textures and dynamics. Dynamics include *sf*, *p*, and *ff*. The score includes fingerings (1-5) and a *ritard.* marking at measure 19. The key signature has one flat (B-flat).

VIOLONCELLE.

Musical score for Violoncelle, page 4. The score consists of ten staves of music in bass clef, with a key signature of two flats (B-flat and E-flat). The music features various dynamics including *sf*, *ff*, *p*, and crescendos. It includes fingerings (1-5), trills (*tr*), and a *ritard* section followed by a return to *a tempo*. The piece concludes with a final flourish.

VIOLONCELLE.

Musical score for Violoncelle, page 9. The score consists of ten staves of music in bass clef, with a key signature of two flats (B-flat and E-flat). The music features various dynamics including *ff*, *p*, *sf*, and crescendos. It includes fingerings (1-5) and a final flourish. The piece concludes with a final flourish.

VIOLONCELLE

Tempo di
Minuetto.

First system: *p*

Second system: *mf*

Third system: *mf* *p*

Fourth system: *mf* *p*

Fifth system: *mf*

Trio.

First system: *p*

Second system: *mf*

Third system: *mf* *p*

Fourth system: *mf* *p*

Fifth system: *mf* *p*

Sixth system: *mf* *p* D.C.

Final.

First system: *ff* *p* *ff* *p*

VIOLONCELLE.

First system: *p*

Second system: *ff*

Third system: *p*

Scherzo
All^o.All^o. vivo.

First system: *ff* *p* *ff* *p*

Second system: *ff* *p*

Third system: *ff* *p*

Trio.

First system: *p*

Second system: *f*

Third system: *ff*

Fourth system: *p* D.C.

VIOLONCELLE.

Andante
con moto.

p

1 2 3 4

5 6 1 2 5 4 5

1

ff

mf

solo

p

pizzicato

VIOLONCELLE.

ff

1 2 3 4 1 2 3 4

1 2

5 4

1 2

2 3 4 5 6 7

8 9 10 11 12 13

14 15

p

ff

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